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THE ASSOCIATION FOR EDUCATION BY RADIO

Who? What? Where? When?

Tape recorders on the market today number nearly 30 types, at prices ranging from \$100 to \$4,000.

Charles A. Siepmann, communications head, New York University, is reading proof on his new book, *Radio and Society*, to be published late next spring.

Robert Hudson, until recently CBS director of education, is now director of broadcasting in the Institute of Communications, and associate professor of journalism, University of Illinois.

Earl McGill, well-known radio director who began his teaching of radio with the first radio workshop started by the U. S. Office of Education Radio Project in 1936, died recently at the age of 52.

Syracuse University Radio Workshop students wrote, produced, and transcribed a series of five dramatic programs for the 1949 Community Chest Campaign in the Syracuse area. They were presented by Station WNDR, MBS affiliate.

Station WITJ, Ithaca College [New York] 10-watt FM educational radio station, expects soon to secure its FCC license. John Gruller, formerly of WGHI, Scranton, and KNX, Hollywood, is director of the Radio Workshop at Ithaca College.

Joseph H. McConnell is the new president of the National Broadcasting Company. His predecessor, Niles Trammell, was elected to the board chairmanship, vacated by David Sarnoff. Mr. McConnell was executive vice-president of RCA prior to his promotion.

Vernon G. Dameron, head, Division of Audio-Visual Service, and executive secretary, Department of Audio-Visual Instruction of the NEA since 1945, resigned recently to complete his doctoral degree at Harvard University. His successor has not been announced.

The reservation of TV channels for educational use, which educators are lending every effort to achieve, receives the approval of *Consumer Reports*, October, 1949 [page 475]. *Consumer Reports* urges its readers to communicate with the FCC in support of this reservation.

Radio celebrated its 29th birthday the week of October 30 through November 5. The principal feature of National Radio and Television Week again this year was the "I Speak for Democracy" contest in which high school students competed for four scholarship awards. The finals in this contest are scheduled for the week of December 15.

Vail W. Pischke was appointed recently to the post of legal counsel for the Intercollegiate Broadcasting System. He will serve on the staff of the Washington, D. C., office that represents 83 college campus broadcasting stations. Mr. Pischke, a graduate of the University of Notre Dame, is a one-time member of the NAB legal department.

Indiana School of the Sky is being used in recorded form this year by 18 radio stations. Of this number, 3 use discs and 15 tape.

Indiana University sends out a 20-second trailer advertising the Indiana School of the Sky on all films distributed to Indiana schools by its circulating film library.

American Forum of the Air, advertised as the oldest of the broadcast discussion programs, became a regular weekly simulcast NBC feature beginning October 30. Time is 4:30 to 5 p.m., EST.

University of Miami is offering royalties of from \$10 to \$25 for half-hour dramatic scripts for one-time use by its Television Workshop Players. Submit scripts to Sydney W. Head, University of Miami, Coral Gables, Florida.

Harold Hainfeld, Roosevelt School, Union City, New Jersey, has a one-page article on "Radio in the Classroom" in *Visual News*, October, 1949. *Visual News* is the official publication of the New Jersey Visual Education Association.

Alice P. Sterner, chairman, English Department, Barringer high school, Newark, New Jersey, has prepared a mimeographed guide, *Radio in the Classroom*, for distribution to all Newark schools. A limited number of copies are available at 50 cents each.

Brooklyn College is cooperating with NBC this year in *Reading for Pleasure*, a radio-assisted home-study course. Students are required to listen to 15 weekly broadcasts of *NBC University Theater* in which outstanding works in fiction are dramatized.

Evanston, Indiana, public schools used Station KIKY to give all fourth grade students a "pitch test," part of an exploratory course in instrumental music which offers guidance to parents and students concerning participation in the instrumental musical program.

The **Milwaukee County Radio Council** [Wisconsin] held its Fall Institute in the WTMJ Auditorium on October 31. Dr. Ella Callista Clark, council president, was in charge. Formerly at Winona, Minnesota, Teachers College, Dr. Clark is now on the faculty of Marquette University.

Consumer Reports, the monthly publication of Consumers Union of U. S. Inc., has been presenting recently some outstanding articles on radio. Radio documentaries were dealt with in August, radio in September, and TV in October. Edward M. Brocher writes the monthly radio and TV reports.

Sam H. Linch, former supervisor of radio education in Atlanta, had the privilege recently of presenting to the Western German schools the radio receivers which the American people made possible through their "Silver Shower" campaign carried on by American radio stations at the suggestion of the NAB. Mr. Linch is now a member of the High Commissioner's office.

Chadbourne Gilpatrick is the new assistant director in charge of fellowships for the General Education Board. His academic field is philosophy.

The **National Education Association** appeared officially before the FCC asking for a reservation of 20 per cent of the unallocated TV channels for noncommercial educational use.

Station KFVO, Concordia College, St. Louis, will celebrate its silver anniversary on December 4, 1949. This station, one of the oldest of the church-related stations, is in charge of H. H. Hohenstein.

Pat Griffith, director of women's activities since March 1, 1948, for the NAB, resigned her post recently to return to active broadcasting as manager of community service, Station WHO, Des Moines, Iowa.

The **Lutheran Church—Missouri Synod** held its second annual general Radio and Television Conference at the Claridge Hotel, St. Louis, November 9-10. Its purpose was the development and improvement of radio work in the church.

NATIONAL OFFICERS

GEORGE JENNINGS, President, director, Chicago Radio Council, 228 N. La Salle St., Chicago 1.
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PAPA LEE BROCK, Southeast, director of education, State College, Georgia.
MARGUERITE FLEMING, Great Lakes, consultant in radio, Board of Education, St. Louis 8.
RUSSELL PORTER, West Coast, Department of Communications, University of Denver.
SHERMAN P. LAWTON, Southwestern, coordinator of radio, University of Oklahoma, Norman, Oklahoma.
JAMES MORRIS, Pacific Northwest, director, Station KOAC, Corvallis, Oregon.
JOHN C. CRABBE, Pacific Southwest, director of radio, College of the Pacific, Stockton, California.

ALPHA EPSILON RHO

The Association sponsors Alpha Epsilon Rho, an undergraduate professional fraternity in radio. BETTY THOMAS GIRLING, Executive Secretary, director, Minnesota School of the Air, University of Minnesota, Minneapolis 14.

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TRACY F. TYLER, Editor

VIRGINIA S. TYLER, Assistant to the Editor

GEORGE JENNINGS, Business Manager

Does Television Need a Mentor?

A MONTH AGO [October 26, to be exact] newspapers carried stories concerning a significant decision which may have far-reaching implications for television. Judge William H. Kirkpatrick issued an opinion in the United States District Court, Philadelphia, setting aside a regulation which had been adopted by the Pennsylvania Board of Censors providing that all film intended for television within the state should be reviewed by the Board three to five days before showing.

The decision, according to press dispatches, was based on the principle that the action of the Board of Censors constituted an illegal interference with the powers of the Federal Communications Commission. The court pointed out also that censorship of films intended for television use would constitute an interference with the rights of television broadcasters in interstate commerce. Finally, the decision called attention to the fact that the ruling of the Pennsylvania Board of Censors was contrary to the guarantees against abridgment of free speech and press set forth in the Constitution.

It is not the intention of the writer to question the law or the principles which appear to be at stake in this decision as it relates to this important new communications medium—television. There are real and fundamental implications to this decision, however, which all of us, educators and broadcasters alike, must not lose sight of.

The State of Pennsylvania believes that it needs to safeguard its youth from harmful movies. Long ago it established a Board of Censors to pass on all films intended for public exhibition. This may be censorship but is it an abridgment of free speech? Does it constitute an infringement of the rights of the press which are so fundamental to a democracy and which we guard so zealously? Rather is it not an honest attempt on the part of the fathers and mothers in this state to protect the impressionable minds of their children from immoral, suggestive, or indecent film sequences which a minority of film producers or exhibitors might be willing to purvey solely for financial gain?

Censorship of films by a board of review is not the only way by which our youth might be protected. The more enlightened parents have a desirable alternative. Such parents limit the movie going of their children to those films which previews have shown to be of the highest types. Probably the best source of information concerning current movies is the semi-monthly publication, *Joint Estimates of Current Motion Pictures*, issued by the Motion Picture Association of America, Inc., 28 West 44th Street, New York 18, New York. These ratings are prepared by representatives of nine national non-commercial organizations, such as the American Library Association, the American Association of University Women, and the General Federation of Women's

Clubs. A code indicates adults, young people, children, family.

The time may come when all parents select wisely from current available information the films which their children may view; when public pressure prevents the moving picture industry from making pictures which do not meet high standards; when the industry polices its membership and prevents the production and showing of films which wise parents would not permit their children to see. Until that Utopia arrives, the public will be wise in continuing the type of authority to pass on films which the State of Pennsylvania vests in its Board of Censors.

Television is here! In spite of the relatively high cost of a set, homes are being provided with television receivers at an astonishingly rapid rate. And every home which has a set has a problem which dwarfs in magnitude the one of protecting the young from commercial movies. It may make legal sense to prohibit the Board of Censors in Pennsylvania from reviewing films intended for use on television, but does it make moral sense? If states are denied the right to pass on that part of the education of their children to which radio and television contribute, who will?

The radio industry has fought for many years to prevent the Federal Communications Commission from exercising any type of program appraisal. Fortunately, the industry has yet to convince the public that license renewal does not necessitate a broad review of program performance. How can radio or television serve the public interest, convenience, and necessity if the product [programs] becomes a "sacred cow" and a community finds itself permanently served by a station, some of whose programs fail to meet reasonable standards?

The Pennsylvania court decision presents a real challenge to the public and to the television industry. Will anyone deny that some sort of review is necessary? If that review is denied to the states, should it not be the responsibility of the federal government? Can the industry itself be depended upon to exercise that function effectively? It needs only to be mentioned that the excellent code which the National Association of Broadcasters has adopted for radio programs fails to protect communities served by hundreds of stations which have not yet adopted its provisions and probably never will.

One further point. Five Pennsylvania television stations brought the action which resulted in the court decision. Anyone who has viewed television recently must realize that some sort of review is essential. Will these same stations, or the TV industry in general, now provide the public with the protection which they are unwilling to permit the Pennsylvania Board of Censors to exercise?—TRACY F. TYLER, Editor.

The President's Page

Notes from the Official Minutes of the Chicago AER Sessions

IT WAS RECOMMENDED that a permanent Membership Committee be established at once with the second vice-president as chairman. This chairmanship would automatically change with the personnel of the office, although each chairman might select his own committee members. If this plan is followed through our present second vice-president, Mrs. Kathleen M. Saunders of Rochester, New York, will assume the chairmanship. It was recommended that a sum not to exceed fifty dollars yearly be appropriated for mailing expense in connection with the work of the Committee.

Again the recommendation was made that to solve the present financial status of the AER, at least in part, charter-members be asked to donate a pro-rated sum to make up the apparent annual deficit. Other members might also join in the "assessment" if they wished. It will take a constitutional amendment or change in the by-laws to increase membership dues generally. This was suggested for consideration at the May meeting. [President's Note: The financial "crisis" of the AER as with most other such organizations is perennial, and while the above plan may alleviate the situation it will not cure it. The only "cure" as I see it is to increase the number of members. The Editor will bear me out in this: Doubling the output of the *Journal* will increase the cost less than 20 per cent.]

There was some thought that the AER was not receiving adequate promotion and publicity in the several script contests. This is no criticism of the chairmen who have given generously of their time and energy in promoting the competitions. Such promotion of AER as has accrued through the contests was considered good; the thought, I am sure, was that it might be carried much farther. It was suggested that Dr. Franklin Dunham of the U. S. Office of Education be appointed to confer with William D. Boutwell of *Scholastic Magazines* in regard to a greater participation of AER in the Scholastic contest.

One of the most valuable promotions of AER has been the indexing of the

Journal in the *Education Index*, published by the H. W. Wilson Company. The *Journal* has been indexed for a number of years, but this service was dropped as of September, 1949. It developed that librarians throughout the



country vote on which magazines are to be indexed, and the Wilson Company follows this "mandate." Dr. Ella C. Clark, Marquette University; Mildred Batchelder, American Library Association; and Dr. Tracy F. Tyler were appointed as members of a committee to investigate the problem further.

It was recommended that the relationships between AER and Alpha Epsilon Rho be greatly strengthened. One suggestion was that more space be given to AEP activities in the *Journal*, and that articles and stories, rather than "news-notes" be requested from AEP chapters. Scripts, production experiences, extended chapter activities were all suggested as possible materials for publication.

It was recommended that an Agenda Committee for the May meeting at Columbus be appointed at once; and that someone be appointed to assume complete charge of the annual AER luncheon, also at Columbus.

It was recommended that a committee be appointed to consider the advisability of a merger of all educational radio organizations.

It was recommended that a committee be appointed to have the sole responsibility for approving material proposed for mailing to AER membership

list and that, in the future, a notice be included in each mailing disclaiming any AER endorsement.—GERTRUDE G. BRODERICK, Secretary.

Comments from the membership on any or all of the above proposals will be welcomed.—GEORGE JENNINGS.

Wisconsin Listening Project

The Wisconsin Listening Project enrolled 2,205 listeners during 1948-49, 753 more listeners than participated in 1947-48. Programs were monitored from 4 p.m. to 10 p.m., the hours of maximum radio listening.

The 861 adults were asked in most cases to listen to one station for a two-hour block of time, rate each program, and give reasons for the ratings. In actual practice they also reported on programs they liked or disliked intensely.

A total of 1,344 high school students from some of the schools which teach radio listening participated also.

Adult listeners were largely from civic, educational, and religious organizations and neighborhood groups. Interested individuals reported too. All were asked to strive for frankness and fairness. Answers to the questionnaire came from 642 adults and 1,194 teenagers.

The following programs in the various program categories were rated highest by the respondents:

News—[1] E. R. Murrow, [2] News of the World, [3] Information—[1] Town Meeting, [2] Meet the Press; *Special Pursuits*—Hunting, Fishing; *Dramatized Information*—[1] Cavalcade of America, [2] You Are There, [3] Mr. President; *Classical Music*—[1] Telephone Hour, [2] NBC Symphony; *Semi-Classical Music*—[1] Firestone Concert, [2] Allam of Familiar Music; *Popular Dance Music*—[1] Fred Waring, [2] Club 15; *Complete Plays*—[1] Lux Theater, [2] Hallmark Playhouse; *Crime Plays*—[1] Big Story, [2] Suspense; *Daytime Serials*—[none approved]; *Children's Drama*—[1] Let's Pretend, [2] Lone Ranger, [3] Adventure Parade, [4] Challenge of the Yukon; *Comedy Skits*—[1] Fibber McGee, [2] Amos 'n' Andy; *Variety*—[1] Amateur hours, [2] Jack Benny; *Athletic Contests*—[popular if contest is important and reporting skillful].

The School Broadcast Conference, 1949

THE THIRTEENTH ANNUAL MEETING of the School Broadcast Conference was held in Chicago at the Sherman Hotel, October 18-20, 1949. This year's event, as have been all others, was sponsored by the Chicago public schools and their radio Council, which operates FM Station WREZ and presents school programs on it and on other radio stations serving the Chicago area. George Jennings, Radio Council director and AER president, served as director of the Conference. Assisting Mr. Jennings were an advisory committee made up of 65 radio administrators and educators from the entire nation, a program committee of 12, and an executive committee consisting of Judith C. Waller, NBC; Elizabeth E. Marshall, Chicago Radio Council, and the Conference director.

The growing importance of television was emphasized by the theme of the opening session, "The Expanding Role of Radio and Television in Education." After Mr. Jennings had opened the Conference with some well-chosen comments on the state of radio today, the session began with a provocative exposition of the theme by Dr. Harold Shane, professor of education, Northwestern University. This was followed by the pertinent comments of representatives of the state education departments from Illinois, Michigan, Wisconsin, Iowa, and Indiana, and from Paul R. Pierce, assistant superintendent, Chicago public schools. Chairman of the session was Judith C. Waller, NBC.

Five discussion groups were held during the afternoon of the opening day. Two involved actual broadcasts which were discussed by panel members and by the audience: *America's Wonders*: "Land of the Yellowstone"; and *Leaders for Tomorrow*, a series presenting outstanding students of the Chicago public schools, and their achievements. The other three were concerned with "Radio Discussion Techniques as Teaching Methods," "Radio and Inter-Group Relations," and "Writing and Producing the Educational Radio Script."

The next morning two sessions were held. One presented a school broadcast on "Time" from the series, *Adventures in Listening*, which was discussed by a

panel. The other discussed "Radio and School Music," and was assisted by a professional orchestra which presented a program of seven selections.

The annual luncheon [School Broadcast Conference, Association for Education by Radio, and National Association of Educational Broadcasters] presented Dr. Benjamin Fine, education editor, *New York Times*, in a forceful address on "The Crisis in American Education." The luncheon concluded with a presentation of the annual award of merit jointly to Kenneth G. Bartlett and Richard B. Hull. Announcement was made also of citations in the annual "Use of Radio" competition.

Two sessions were held the second afternoon. In one the program, "Kingdom of Oaks and Pines," from the series, *Science Story Teller*, was broadcast and evaluated by a panel. The other was devoted to "Documentary Techniques of Radio, Film, and Television." A broadcast, "The Traffic Problem in Chicago," was used to illustrate the possibility of cooperation between schools and local stations in the presentation of documentary materials pertinent to an individual community.

An evening session had the theme, "How Can Local and National Organizations Working Together Strengthen All Phases of Radio?" The Editor of the *AER Journal* opened the session with a paper covering the historical and philosophical principles involved. This was followed by sugges-

tions from a panel representing such groups as the National Association of Broadcasters, Parent-Teacher Associations, college stations, school producing groups, organized listeners, and state broadcasters' associations.

Sessions Thursday morning discussed "Effective Listening in School and Home," and "New Interests for the Woman Broadcaster."

Four afternoon sessions discussed "Community Organizations and School Radio Production," using "The Contrary Cook" from the series, *Leather Breaches*; "Operating the Educational Station"; "The In-School Radio Workshop," in which members of Lakeview High School Radio Workshop told what workshop training meant to them; and "Welcome Travellers," in which a half-dozen AER members told some of their interesting experiences in connection with recent visits to Europe.

The final evening session was on "Advancements in Television for Educational Purposes." At this session speakers told about their own experiences in using television in schools. There were demonstrations of teaching with television. And the audience was enabled to witness closed-circuit television, projected television, as well as the standard type of television in common use.

Concurrent with the meetings of the School Broadcast Conference, there were meetings of the Association for Education by Radio, the National As-



GEORGE JENNINGS opening the 13th School Broadcast Conference. Others who appeared on that program were [l to r] NORMAN E. BORGERSON, assistant state superintendent of instruction, Michigan; VERNON NICKELL, state superintendent of instruction, Illinois; DR. HAROLD SHANE, Northwestern University; JUDITH C. WALLER, NBC; G. E. WATSON, state superintendent of instruction, Wisconsin; CLYDE PARKER, superintendent, Cedar Rapids, Iowa; PAUL R. PIERCE, assistant superintendent, Chicago. DEAN E. WALKER, state superintendent of instruction, Indiana, joined the panel later.

sociation of Educational Broadcasters, the Association of Women Broadcasters, the radio chairmen of the Illinois Congress of Parents and Teachers, and the Rockefeller Foundation Fellows in Radio.

The writer has no actual attendance data at hand, so no comparison with previous meetings is possible. Sessions,

however, seemed well attended, especially the Conference Luncheon and the sessions on music and television. The Director and his assistants are to be congratulated on the fine program which they planned and presented. It placed emphasis on the presentation of actual radio programs, as it should, and thus offered teachers in Chicago and

vicinity an unparalleled opportunity to learn more about the use of radio and television in assisting in meeting the objectives of education in today's schools. The real tragedy is that more classroom teachers did not avail themselves of the in-service training which the School Broadcast Conference offered them.—TRACY F. TYLER.

A Unique Five-Year Experiment in Radio Forums

FOR FIVE YEARS, at an average of twenty times in an academic year, Queens College has presented a half-hour radio forum over WNYC, New York City's non-commercial, public service station. It was done as an experiment in adult education designed to reach a literate audience who might welcome a calmer and perhaps more informative discussion of current issues than those achieved on many of the super-charged network forums dedicated to squeezing the last bit of emotional sizzle out of each public issue.

The Queens College Forum recently completed its fifth year about one hundred broadcasts later, bereft of some illusions to be sure, but on the whole satisfied that there is much room for experimentation on the form and content of discussion programs on the air, and that the literate, adult forum is promising material for discussion in high school English and social studies classes.

Perhaps only those who have worked in the tense, ulcer-breeding clime of commercial radio can really appreciate the invigorating atmosphere of the non-

commercial station. On such a station, public service, instead of being relegated to the status of the pious phrase reserved for descriptions of those black sheep of the air-waves—the programs that haven't found a sponsor or are filling in the time until a more salable program can be found—becomes the motivating force behind all programs. It is the as yet unshaken conviction of many of us who have worked with public service stations, that in the long run, the discussion program can flourish best on a non-commercial station. This is true for a variety of reasons, some of which, strangely enough, may be attributable to what are commonly considered to be weaknesses of the low-budget, non-commercial station. For instance, having no means to suitably reimburse participants, Queens College has rarely attracted to its forums personages who would have been recognizable in the public mind as celebrities [nor, let us be frank, would we have been able to do so had we so wished]. Instead of seeking the top level of public life, the forum sought and secured the participation of the middle and the

lower, or what might be called the working levels of public service.

For instance, on the periodic programs on foreign affairs, the forum never produced an ambassador, but worked instead with cultural and economic attaches and secretaries. On several programs devoted to a discussion of the ways to further interracial understanding, there were heard a local magistrate, a working official of the National Association for the Advancement of Colored People, and the director of a government research project on discrimination, none of whom laid claim to more than a limited national fame, if any, but all of them truly experts on the problem under discussion.

When labor-management problems were under discussion, the big business tycoon and the president of a prominent international union who would have played stock roles with stock phrases on a major league forum were conspicuously absent and instead there appeared in a temperate, reasonable, and quite spirited discussion based on in-the-field experience, a personnel manager of a large industrial plant, the owner of a medium-sized manufacturing concern, and a union organizer. And then there were the professors. At least one appeared on every program. With a few notable exceptions, the professors, who are generally lacking in the glamour and emotional intemperance that characterize the preferred major league forum participant, have been by-passed on the prominent radio forums. And yet, who can contribute more to a discussion on the topic, "Is the New Deal Dead?", for instance, than a professor of political science who knows his field and is able to talk about it with enthusiasm? He is certainly in a much better position to contribute his enlightening bit than the Senator whose every word is subject to reporting, annotating, and commenting by news reporters, columnists,



Originating a program in the WREZ series, Education Progress, in the Exhibition Hall at the School Broadcast Conference. Participants are [l to r] Dr. Tracy F. Tyler, AER Journal Editor; Paul Taff, interviewer; Carl Signorelli, announcer; Robert Schimmel, radio coordinator, Boston public schools.

radio "experts," and his own political opinions.

The members of the top level in public life, being in the public eye, are forced by the necessity of their exposed position to play a part that cannot fail to inhibit seriously their effectiveness in a productive forum of discussion. It is partly for this reason [and partly because it is actually planned that way] that so many of the more popular radio forums consist of various participants, securely ensconced behind the walls of their opinions, having at each other in a mounting salvo of attack and counter-attack, until many minutes of invective later, the audience finds them as firmly rooted in their opinions as ever, having said, with a fine show of heat and clashing armor, what everybody knew they were going to say but with little of the issue clarified and no one's opinion significantly changed. The meeting of minds that is the earmark of every profitable discussion turns out, under such conditions, to be little else than a bumping of skulls.

The producer of the network show, working in an atmosphere of constant competition for listeners, and forced by his superiors to follow the direction indicated by the great god Hooper and his decimals, can be pardoned for seeking "names" for his shows, and steering them in the direction of pyrotechnical display rather than enlightenment. But the producer working with a non-commercial, public service station on behalf of an educational institution, is under no such pressure. To be sure, all the problems of producing a good radio show—timing, pacing, highlighting, sustaining the optimum level of interest—are there [and as rarely solved to his satisfaction], but these are problems the solution of which makes for good educational radio, the kind of radio the public service station is exclusively committed to.

Freedom from the necessity of keeping to a pre-conceived format made it possible to experiment with various ways of presentation and program organization. Given the services of a competent moderator, and the cooperation of the members of the panel to follow his lead, the non-scripted extemporaneous program was found to be far superior in sustaining interest than the scripted program or any combination of script and extemporaneous discussion. To be sure, much less is said and fewer points are made in the extempo-

aneous program, but what is said is said more effectively, and the points made are remembered better. Thoughts are formed in the listener's presence; he senses himself to be in the presence of minds that are at work.

In the program read from the script, the listener senses himself to be in the presence of minds that once were at work, and now are merely reproducing with a feeble show of their original enthusiasm and spontaneity, the things that they once wrote down. The words just don't seem to matter as much any more. The undoubted gains in logical organization, correct syntax, and literary style of the carefully prepared script are completely lost by the inept reading that it is bound to receive from anyone not a highly skilled radio actor. Nothing on the air loses listeners quite so fast as the prepared discussion which is read off.

It is not to be denied, however, that there is nothing quite so bad as the extemporaneous discussion which misses fire. To preclude such a danger is the object of the pre-broadcast preparation. Such preparation usually consists of a leisurely dinner during which the participants can become acquainted, followed by several hours of thorough discussion of what is to be included in the program and how it is to be presented. Rarely is a sample run-through of the discussion attempted before the broadcast, lest the fine enthusiasm of the rehearsal be lost in being warmed over during the broadcast proper.

The work-sheet of the moderator, as finally evolved in the preparatory sessions, usually looks very much like a timetable, with key questions and transitional statements giving precise times at which they should be introduced. Each participant is given a simplified copy of this time-schedule with the larger time divisions indicated, and supplements this with whatever notes he wishes to use. Consciousness of the passage of minutes is, of course, the all-pervading reality of radio broadcasting, and one often wonders how it is possible to think coherently, let alone to present a stimulating and enlightening discussion under the pressure of a racing second hand.

Hardly a single participant did not comment wistfully at the end of his program on how much better his contribution would have been, had he had more time and had the program lasted just a few minutes longer. While the

inevitability of the time limit is a serious limitation on the effectiveness of radio discussions as such, it is nevertheless true that it exercises a beneficial disciplinary effect on the participant to keep his contributions to the point, word them economically, and eschew the luxury of forensic embroidery.

The radio man has an apt answer to those who criticize radio for arbitrarily dividing existence into fifteen and thirty minute parcels: "Thirty minutes of good radio makes you thirst for more; thirty minutes of bad radio makes you glad there wasn't more."

The Queens College Forum was by no means immune from arid stretches of downright dullness, and when the participants hear such a stretch [they listen, Narcissus-like, to the recording made of their program as it was broadcast some time before], they are effectively reminded of the truth that in radio, perhaps more often than in any other educational enterprise, the gap between intention and performance may be considerable.

A unique and experimental feature of the Queens College Forum was its transcript service which it offered free of charge to schools in New York City. Each program was stenographically transcribed from recordings made while the program was in progress, edited, furnished with a bibliography and occasional questions for further study, and mimeographed in an edition of two thousand copies. These transcripts were furnished in classroom sets of thirty-five copies to schools ordering them.⁴

In no case was the edition sufficient to honor all the requests from schools. In one year a total of 86,000 copies were ordered, and but 32,000 copies could be sent. Evidently these transcripts filled a need in the schools and most of the evidence points to their having been put to good use. This is all the more surprising since a radio program is better heard than read, and inevitably suffers from being transferred to print, no matter how careful the editing. The original hope was to furnish recordings of the program as it was heard over the air which could be listened to in the classroom at a time

⁴In addition, library copies of each Queens College Radio Forum transcript are available to schools and libraries outside of New York City at a nominal charge to cover the cost of mailing and handling. An average of five such copies of each transcript find their way into schools and libraries all over the United States, Canada, and such foreign countries as Sweden and Australia.

determined by educational considerations rather than by inflexible radio schedules, but the cost proved to be too great to make the enterprise practicable.

Every teacher who has tried to make use of the tremendous potentiality of radio as a source of learning material has been frustrated by the inability to have the program that comes on the air at nine of a Sunday evening listened to by her class at ten the following Tuesday morning, when a genuine educational experience could be built around it. Recordings are one answer, of course, but they are expensive and rarely available and often need special play-back equipment. Perhaps the more flexible and more economical tape recording, once play-back and recording facilities become standard equipment in schools, will provide the answer. Meanwhile, teachers are forced to resort to assigned home listening, and to printed transcripts of programs. That the latter, in spite of obvious weaknesses, can be used successfully in the case of discussion programs, seems to be indicated by the experience of more than fifty high schools and several colleges with almost one hundred thousand Queens College Forum transcripts.

The radio forum is usually thought of as an either-or debate of an up-to-the-minute issue of headline proportions, and while it is true that such forums continue to have the greatest current listener appeal, there are other types of issues and other ways of discussion that can be equally rewarding—and informative. The Queens Forum, with its freedom to experiment, attempted many types with often unexpected results. For instance, in one season the most successful program [measured by listener response and orders for transcripts] was not to be found among the following obvious candidates: "Can We Afford the Marshall Plan?", or "Will the Taft-Hartley Law Bring Industrial Peace?", or "Can Laws Control Discrimination?", or "How Good are Soap Operas?". The program that drew the greatest response by far that season was the prosaic sounding "How Dictionaries are Made," a lively discussion between two dictionary editors and a college professor on the knotty problems involved in discovering and recording meanings.

Encouraged by the success of this "non-controversial" discussion, the forum has included progressively more

of such types in its offerings in recent semesters. Among the more notable of these have been [1] those that have focused on the cooperative solution of a social problem ["How Can We Check the Rising Tide of Juvenile Delinquency?", "How Can We Help Solve the Displaced Persons Problem?", "Which Way Out of the Housing Muddle?"], and [2] those that have sought to review recent developments and prospects for the future in important fields of science, education, government, and international affairs ["Saving Lives Through Atomic Research"—a review of achievements and prospects in atomic medicine; "Progress Toward the Past"—a discussion of recent archaeological finds; "How Far Have We Progressed in the Control of Atomic Energy?"—a semi-annual feature now eight programs old; and the annual "What Has the UN Accomplished This Year?"]. While these subjects bring forth many differences of opinion among the participants, they are formulated positively in an attempt to lead to areas of constructive agreement. When such a program is successful, it makes the process of minds working together toward an agreement fully as dramatic as the spectacle of antagonistic personalities battling in disagreement.

As in almost everything else, we have made a fetish of bigness in radio. A program is not viewed with respect unless it is aired over a hundred stations simultaneously and can number its theoretical audience at the very least in the hundred thousands. Lost in frustrating anonymity are the little programs and the little stations, who often because of their freedom from the handicap of having to satisfy what the advertising agencies blithely contend is the common denominator of public taste [depressed another 20 per cent just to make sure], achieve respectable results much more in keeping with the ideals of public service, which is legally at the basis of all radio station licensing, than their million dollar cousins.

On the network stations, many such educational programs, which means "unsponsored" in radio parlance, are relegated to unfavorable listening hours, like weekdays around eleven and midnight when the virtuous are asleep and the sinful are out, and Saturday and Sunday mornings when the reverse is true. Small stations that are either completely non-commercial, or out of hunger only partly so, struggle under the

handicap of low power, crowded wave lengths, and limited means. However, there are signs among the grass roots of increasing public support for the programs and stations that are dedicated to public service rather than to the selling of breakfast foods and gastro-intestinal alkalisers.

The appearance of more and more college and university forums over both AM and FM stations, whether these stations are commercial or non-commercial, and the emergence of more and more educational institutions as owners of educational radio stations [the University of Wisconsin, the Board of Education of New York City, and the educational division of the International Garment Workers Union are three contrasting examples of many hundreds throughout the United States], are symptoms of what may turn out to be a trend toward greater use of the potentialities of radio as an instrument of enlightenment.

The considerable achievements of that pioneer of educational broadcasters, the Municipal Broadcasting System of New York City [WNYC and WNYC-FM], can well serve as a point of departure for further development. The Queens College Radio Forum with its small but faithful and literate audience, its educational effectiveness spread into the schools through its transcripts and perhaps soon through tape recordings of actual broadcasts, hopes to continue to help the cause in its small way.—HERBERT SCHUELER, assistant professor of education and director of radio education, Queens College; member Radio-English Committee, Association for Education by Radio; and member Committee on Radio, National Council of Teachers of English.

Kent Visits Mainland

Colonel Harold W. Kent, president, Kanehameha schools, Honolulu, Hawaii, and first president of the Association for Education by Radio, was called to the Mainland because of the death of his father on November 10. Following the funeral at the family home in Oskaloosa, Iowa, Colonel Kent went to Minneapolis where he interviewed prospective teachers for his schools and conferred with former radio associates Max Karl, Dr. Burton Paul, and Dr. Tracy F. Tyler. From the Twin Cities he proceeded to Chicago, his former home.

Radio—the Fourth R

TODAY, CIVILIZATION IS BEING SHAPED by the influence of radio in our daily lives. Radio is a source of entertainment and information, a form of dramatic and creative expression, an agency of communication and of education. Radio has and will continue to revolutionize the science and the art of communication and education.

The present generation of children take radio as a matter of course as will the generations to come. They cannot remember a time when it was not possible to turn a switch and bring the outside world to the fireside. This generation and succeeding ones are part of a radio era.

Education is part of civilization. As radio influences our lives, so it influences education which is part of our lives. The traditional three R's alone are no longer the backbone of our educational system. A new R, radio, has appeared on the horizon and is steadily rising. Radio is taking its respected place in education as well as in the more commonly accepted field of entertainment. Educators should be aware of this trend and be trained in the proper use of radio in education.

By the time a child reaches school age he is well aware of and has used the radio. It is no novelty to him. Up to this time he has regarded the radio as a means of entertainment. The next step is for the school to incorporate the radio into his educational process. He should be introduced to an education program that develops him both academically and culturally. An educational radio program should enable the listener to become more perfectly adjusted to his fellowmen and his environment, so that life may be enjoyed to its richest and fullest.

The three means of mass communication are radio, press, and motion pictures. The newspaper as a dispenser of news is being superseded by the radio. Of the three media mentioned, children upon entering school are more familiar with radio through actual use. Perhaps they have handled books and had stories read to them, but very few are able to read. As for motion pictures, it is a rare occasion when the majority of pre-school children attend. It is true a young child has little to say about

the choice of program, but regardless of the program heard, radio listening is part of his everyday experiences. It is the obligation of the school and the radio stations to channel this interest in the proper direction. Radio can and should be a dynamic force in teaching. Radio has the potentiality of reaching a maximum number of listeners with a minimum amount of effort. It is accessible to all regardless of social or economic level, knowing no class distinction, no color or creed, no race or religion. American radio is less than thirty years old. Started as a toy and novelty, it has grown into a household necessity. Because of the rapid strides made in the field of radio, education with its fixed course of study has not kept pace. Radio in education is still in its infancy. The prerequisite of radio use is the acquisition of a radio and sound equipment and their use. It is astounding to contemplate how many American schools are lacking in this respect.

Radio is a one dimensional medium, painting all its pictures through sound. Sound is the sensation produced in the brain when the ear receives a succession of changes in air pressure—sound waves. These waves travel about 1,130 feet per second and have three characteristics: pitch [frequency], loudness [intensity], and quality [timbre]. Pitch is governed by the number of air waves per second produced by the vibrating source of the sound, or, more accurately, by the number of air waves received by the ear per second. The intensity is determined by how violently the air is set in motion by the vibrating source. Timbre is the effect when several tones are combined into a single sound.

Because of the one-dimensional aspect of radio, it is essential to use only those voices which will contribute the most to make the picture colorful. This necessitates selecting performers who have colorful voices—those which command attention and interest. The voices must be of sufficient variety in tone and color as to be distinguishable by the listener. The age of a person does not necessarily mean that his voice will portray a person of that age. The voice, not the age of the performer, is the determining factor in character portrayal.

The script is the backbone of the radio program. A well-written script makes it easy for the director and cast to provide a good show. The difference between writing for the theater and for the radio is that in the theater the story is told in words through actions; in radio by action through words. Radio dialogue must be more detailed and explicit, have fewer characters, and the manner of telling must be more direct. The essential difference between acting in the theater and before a microphone is the absence of physical action in the latter, which is expressed only through words.

Radio in teaching is unique in that it can bring into the classroom the voices, sentiments, experiences, and wisdom of important people of the day. Radio news can be a tremendous force in the interpretation of historical and geographical concepts. Radio can hurdle space. It makes the classroom part of the audience reviewing events while they are actually happening or it gives them simulated broadcasts which reenact some important event. Radio can telescope time and present the great events of history. It is an important means of bringing to the classroom the new ideas that would ordinarily have to wait until a new textbook was printed. It is the link between the classroom and life outside.

The importance of radio to the slow-learning child should not be overlooked. A child who has difficulty learning to read does not enjoy reading and cannot hope to get the academic and cultural value from the printed word. To that child radio holds out a new hope. And to the physically handicapped, such as the blind, education by radio is almost an untouched field. This does not necessarily mean that radio will take the place of Braille, but it will certainly supplement it. Those confined to the home because of physical disability can have the world brought to their bedsides via radio.

Radio, due to its rapid growth, entered the educational field before education could make the necessary arrangements for its best use. Radio is a supplement, not a substitute, for classroom work. Its importance in relation to education is its contribution to the general growth, development, and men-

tal stimulation of the child.

A program may contribute to the school curriculum in a number of ways. No broadcast can make all the contributions mentioned, but a good program should include at least several of them.

Radio is timely, provides a sense of participation, is an emotional force in the creation of desirable attitudes, and adds authority. Radio integrates the learner's experiences, challenges dogmatic teaching, can be used to develop discrimination and evaluation, and conquers space.

Radio helps in continuous curriculum revision, can improve teaching, interprets the school to the community, sets standards for the pupils, and it personalizes and humanizes.

Radio teaching is not the "cure all" for every educational shortcoming. There are definite limitations which should be recognized and overcome whenever possible. Scheduling difficulties and poor reception frequently pose problems. Radio does not provide for individual differences. At the present time, radio is entrenched in the minds as a means of entertainment. Visual aids are a necessity, otherwise the listener is forced to rely on visual imagery. Finally, spontaneous questions are prohibited by its nature.

Educational broadcasts lend themselves to a number of different program types. The type used should be the one best adapted to the material and subject to be broadcast. Those generally recognized are: the straight talk, the interview, the panel or roundtable, the actuality broadcast, the quiz, the classroom pickup, the forum or debate, the dramatization, music, and the demonstration radio lesson.

In preparing and presenting a pro-

gram the important factor is how the script sounds, not the way it reads. The audience's attention must be gained at once and retained throughout the broadcast. Long, involved sentences will not do this. Sentences should be short so as to stimulate the imagination and give a vivid mental picture. Illustrations from the child's own experience help to achieve this. Humorous incidents will hold the attention of the audience. An informal approach makes the child feel he is part of the program. Too much that is new in a program only serves to confuse. There is as much danger in "talking down" to the child as there is of talking beyond his comprehension. Both conditions must be avoided. The language should be the child's; one that he can understand. Statistics should be avoided, especially numbers which are beyond his conception. A summary at the close of the program serves to bring important facts back to the listener.

Radio in the school has a three-fold job. It serves as a communicator of ideas and information, as a motivator to enliven and enrich the materials and methods used, and as subjectmatter of curricular content.

As a motivator the class work may be patterned after some of the broadcasts. This may stimulate the class to read and study other works of an author, one of which has been broadcast. The production end of radio can be the motivator of language lessons such as script writing, newscast writing, the selection of words which convey the precise meaning intended, or the improvement of diction in oral speech.

Until the advent of radio, the school relied upon books for the communication of ideas. Radio has provided us

with another means of communication which uses an entirely different faculty for receiving these ideas. But how can we judge whether a program is suitable for classroom use? A good educational program conforms to a standard. It should be consistent with the principles and ideals of American democracy, and it should be accurate and authentic in its presentation of information, issues, and personalities. It should make use of those resources and techniques which are peculiar to radio. It should contain content appropriate to the maturity level of the listening students, should be clear and comprehensible to them, and should be interesting and enjoyable.

After the radio station supplies the program which meets the above standards, the success or failure of radio in education lies with the teacher. Whether or not the time spent in listening is merely a space filler or the means of enriching the child's educational experiences depends upon the handling of the broadcast by the teacher. The skillful teacher can sell radio to the child, the school, and the community. By misuse and abuse the benefits of radio teaching will be lost.

When John W. Studebaker was Commissioner of Education he said, "We should encourage teacher training in broadcasting, in the school use of radio, and in the teaching of radio program appreciation, just as we encourage teacher training in other important fields." It appears that radio has now emerged from the field of entertainment and has entered the field of education where it is becoming firmly entrenched. Should we overlook this powerful factor in educating the youth of our country?—ISABELLE MARENTZ, Quincy, Massachusetts.

Teaching Documentary Radio Writing

THERE ARE NOT ENOUGH JOBS in radio to go around. This situation, of course, has been true in the past. With the onrush of television, it is more true than ever. The student at the university, majoring in radio, cannot be promised a job upon graduation. Knowing and admitting these conditions, the radio division can easily find itself facing a dilemma.

The radio professional, viewing the university situation, has often asked: "Why train a student in radio production or radio writing, if the chances

of his gaining employment in radio are negligible? Aren't you training a lot of students for something they will not be able to put to use?"

Certainly these are fair questions. Fundamentally, they challenge the radio division to justify its existence within the framework of an educational institution. The radio division which mirrors the professional trade school might find it most difficult to answer this challenge satisfactorily.

This leads us to the question: "What can a university radio division offer the

student that he would not be likely to receive at a professional trade school devoted to radio?"

At UCLA, the radio division is a sister of motion pictures and stage under the parental guidance of the Theater Arts Department. One of the courses offered the student is an advanced course in radio writing, one semester of which is devoted to the study of the documentary form.

From the standpoint of training-in-trade, the documentary course might fulfill its obligations adequately by of-

fering the student an outlet for writing, guiding him in the art and techniques of this particular phase of radio, and suggesting improvements in script through editing and revision. Here, the emphasis would be placed on the finished script from a professional standpoint. Following this procedure, the student would receive a modicum of training in documentary writing for radio, though there would be no assurance, of course, that the finished script would be a worthwhile one. To receive this training, a student need not attend the university. He might easily obtain this practical approach from a trade school, and perhaps, in a shorter amount of time.

If we at the university level are to offer the student something more than training-in-trade, we must certainly examine the aims of the course and clearly express what we hope to accomplish. At UCLA, these aims are closely related to the general philosophy of the Theater Arts Department, which in turn are analogous to the basic precepts of education.

For the purposes of the documentary writing course, we have concluded that among the many aims of higher education there are at least three basic elements of major concern to the university student. These are:

- [1] The ability to select facts from a given body of data related to a defined purpose;
- [2] The ability to weigh these facts in juxtaposition;
- [3] The ability to draw justifiable conclusions from these facts through the "free inquiry of the mind."

The student who learns to apply this procedure to a given problem in a university may well be able to apply this same approach to problems he will face outside the realm of the educational institution. In helping to shape good citizens of the community, this procedure becomes more important than the passing-on of any given body of data. Such "free inquiry of the mind" is basic to the mature growth of the individual as a social unit.

Attempting to relate this process to the requirements of the documentary radio writing course, the following plan has been adopted:

The author approached Dr. Edwin M. Lemert of the Department of Anthropology and Sociology suggesting the possible use of the Radio Division's resources—that is, the complete studio, the student producers, technicians, writers, actors, etc. These resources

were placed at the disposal of this social science department with the suggestion that it might have a great deal to contribute to the community as a public service if given the opportunity to address the vast audience of radio.

It was recommended to Dr. Lemert that he outline briefly thirteen general topics to be covered, and that each of these topics be limited in scope by emphasizing a particular "pitch" or approach. The following topic-headings were suggested to the instructor: Blindness, the Deaf, Speech Defects, Alcoholism, the Family Problem, Professional Theft—Confidence Games, the Prison System, Mental Disease, Race Relations, the American Indian—Navajo, and the Aged. We have added to these a special study on the paraplegics attending UCLA. Dr. Lemert offered the "pitch" for each of these topics. The approach for the show concerned with the topic of Alcoholism, for example, was twofold: [1] That we have a lack of facilities to handle the alcoholic who becomes a public liability; and [2] that public attitudes toward the alcoholic are among the main reasons why he continues to drink. Once the general "pitch" of each show was established, the problem of script writing was then discussed with the students of the documentary writing course.

Each student was allowed to select the topic of his choice, and was assigned the initial task of submitting an outline for the script in accordance with the approach recommended.

Students of the sociology class were assigned to work on the experiment as research personnel. These students were allowed to select the topic of their choice. The research personnel were then teamed with the writers in a general meeting at which time the nature of the entire project was reviewed. The individual teams were allowed to work on their scripts independently, reporting to their instructors on their progress at designated intervals. The students of the sociology class were required to submit written comment on the scripts in order to demonstrate their mastery of the research material used.

The research personnel served three main purposes on this project: [1] They were held responsible for the bulk of research, giving the student writer reliable data, preferably in the form of annotated bibliographies and excerpts, from which he wrote his script;

[2] They were responsible for holding the student writer to these facts, preventing the writer from going off on a literary tangent which might distort the material; [3] Finally, they anticipated their role as technical advisers during production of the script, assuring accurate treatment of the data.

While the student writer gathered information for his script in conjunction with the assigned research worker, he received classroom instruction concerned with the art and techniques of writing the documentary script. Practice exercises were required of him; two fifteen-minute documentary scripts were asked of him in preparation for his half-hour show; guest lecturers from major studios discussed the documentary form with him during his class hours—such men as Stuart Novins of the Columbia Broadcasting System, and Stephen R. Callahan of Armed Forces Radio Service. Noteworthy transcriptions were heard and analyzed; and, finally, exceptional scripts were analyzed and studied in the classroom.

Beyond these classroom considerations, the student writers were required to list those persons whom they would like to record on tape in order to include such "actuality" interviews within the body of the scripts themselves. In the case of alcoholism, for example, one such interview with the wife of an habitual alcoholic proved to be most interesting and indispensable to the script. Such a procedure has brought the student writer face to face with his subjectmatter. In all cases, he has assumed the major responsibility for arranging such interviews.

As the scripts are being completed, edited, and revised, they are turned over to the advanced radio workshop classes for production by students under the supervision of Dr. Walter K. Kingston, Radio Division head, and W. David Sievers, instructor. These productions are to be prepared as transcriptions at the university studios for eventual presentation to a local radio station as a public service series.

Certain elements of this experiment have become apparent during the year. Though the experiment has produced many excellent advantages for the students and faculty alike, it has not worked ideally. For example, it has been noted that the student writers and research workers are not always adult enough in their attitudes to function smoothly and efficiently as teams. It is

now felt that closer supervision of these teams is necessary. Furthermore, an approach such as this requires a sound training in basic radio techniques on the part of the student writers, in order that they may take better advantage of the documentary form as a specific writing exercise.

On the other hand, the conduct of this documentary radio writing class has been in keeping with the three elements of higher education mentioned above. Not only was the student writer exposed to this process, but the research worker as well. Furthermore,

this project has enabled the Department of Anthropology and Sociology to work closely with the Theater Arts Department on a common problem. The documentary form lends itself to excellent advantage towards the general goals of the educational process as it is generally carried on today.

Certainly, in this course, an attempt has been made by the university to meet its obligation to the student, as an educational institution and not as a trade school.—ARTHUR B. FRIEDMAN, Instructor, Radio Division, Theater Arts Department, UCLA

Noteworthy Programs

University Theater Honored

The NBC University Theater received the top award for 1948-49 presented by the joint Committee on Radio-English of the National Council of Teachers of English and the Association for Education by Radio at the Buffalo meeting of the NCTE, November 26.

The award, presented by Leon C. Hood, radio committee chairman, was for "that program which during the 1948-49 school year has done most to promote a greater understanding of and appreciation for our literary heritage, to promote powers of intelligent listening and critical thinking, and to raise ideals of good speech and writing."

In commenting on the award, Mr. Hood said, "The University Theater was the overwhelming choice of the committee because it has had a high percentage of success in its effort to use the radio medium for the presentation of material of interest to mature minds and minds reaching for maturity. It has acquainted a large number of people with worthwhile books that they otherwise would never have known. It has stimulated students in classes of English to do further reading of the authors whose works were dramatized. The program deserves commendation for encouraging as well as allowing for extension of a listening experience through home and classroom study. Occasional deviations from standard and errors in selection did not detract from the overall quality of purpose and presentation. All in all, it has been a valuable contribution in a day when reading has been supplanted by so many other activities. Dramatic of-

ferings on the air have been far ahead of all other types of broadcasts, and this program is at the top of the dramatic group."

Four hundred teachers of English and their classes participated in the selection of the awards. Honorable mention went to *You Are There* [CBS], *The Greatest Story Ever Told* [ABC], and *Invitation to Learning* [CBS].

New Book Series

A new radio series designed especially for Minnesota book-lovers was initiated October 3 at 4 p.m. by the

University of Minnesota Library in collaboration with the University radio station, KUOM.

Frankly experimental in nature, the new series is being aired to determine whether radio can effectively promote interest in particular types of books. Titled *Wanderlust* by writer-producers William Connell and Northrop Dawson, Jr., of the KUOM staff, the initial 13 programs are offering excerpts from great works of travel literature from Marco Polo to Ludwig Bemelmans.

To supplement each program, trained University librarians are preparing a selected and annotated list of travel books, available to listeners on request, which deal with subject material similar to that presented on the particular broadcast of the week. When completed, these lists will furnish interested listeners with a stimulating and comprehensive bibliography of great travel literature.

If the *Wanderlust* experiment proves successful, the University Library and KUOM plan to develop subsequent radio series covering other literary categories such as biography, history, and poetry. Results will be judged from the number of listener-requests for bibliographical supplements and from co-operative surveys made by Twin City public libraries, as well as the University Library.

Local Association Activities

Metropolitan N. Y. AER

For its first fall meeting the Metropolitan New York Chapter of the Association for Education by Radio heard the inside and intimate story of probably the most remarkable odyssey ever made by radio—the Town Meeting of America's trip around the world.

Speakers at the November 2 meeting were Chester Williams, who took leave of absence from his U. S. delegation to U. N. position to aid George V. Denny, Jr., and Betty Colclough and Bill Traum, the advance agents for this demonstration of democracy in action.

In Europe the party of some thirty Americans representing all manner of organizations received a cool radio reception. BBC never did broadcast the program. French radio officials cancelled the Paris broadcast 10 minutes before it was scheduled to go on the air. But east of Europe every nation rolled out the red carpet. In addition to

the 16 Town Meetings recorded on tape and later broadcast on ABC, members of the party appeared on over 230 local broadcasts.

Every place they went they explained that odd American custom—the town meeting. Once they got the idea everyone wanted to ask questions. "At New Delhi," said Williams, "only about seven people did not raise their hands." Radio technicians clustered around to learn American radio "know how."

Betty Colclough told that mastering the French telephone system posed a major problem. It took her three days to get a call through to Eve Curie.

Nearly all the countries visited now want to send similar radio delegations to tour U. S., the speakers reported.

Leon Levine, president of the New York Chapter, presided. He announced that other meetings would be held soon. Mr. Denny has enabled the Chapter to hold its sessions in the Town Hall

Club. Many suggestions for programs came from an audience of more than fifty.

Mr. Levine announced the appointment of Leon C. Hood, East Orange high school, and chairman of the National Council of Teachers of English—AER joint committee on radio, as program chairman. Mrs. Dorothy Klock of WNYC is membership chairman.

William R. Pfeiffer, director of Newark's Board of Education Station WBGO, told of the organization of a New Jersey chapter of AER. He said that many Jerseyites wished to affiliate with the Metropolitan New York chapter. It was agreed that provisions for this would be made in the respective constitutions.

Copies of a constitution for the Metropolitan chapter prepared by a committee headed by Sam Gilbert, New York City schools, were distributed. Comments were invited preparatory to its adoption at the next session.—WILLIAM D. BOUTWELL, *secretary-treasurer*.

New Jersey AER

The New Jersey AER held a meeting at Station WBGO, Newark, New Jersey, on October 19. At that time the following officers were elected: William

R. Pfeiffer, WBGO, *president*; Robert MacDougall, WATV, and WAAT, *vice-president*; Irma Newell, South Mountain School, South Orange, *secretary*; Harold Hainfeld, Roosevelt School, Union City, *treasurer*.

Plans were made at the meeting for a session which the New Jersey AER had scheduled for the State Teachers Convention in Atlantic City on November 12. Scheduled for the Haddon Hall Hotel, the session was sponsored jointly with Association of Department Heads of New Jersey, New Jersey Association of Teachers of English, and New Jersey Association of Teachers of Speech.

Joint chairmen for the Atlantic City meeting were W. Clinton Compher, Howard Fox, Leon C. Hood, and William R. Pfeiffer.

The panel members who led the discussion on the topic, "Television and Education," were: Martha A. Gable, author and assistant director of school-community relations, Philadelphia; Leon Levine, president, Metropolitan New York AER, and CBS director of discussions; Bernard B. Smith, contributing editor to *Harpers Magazine*, and counselor-at-law specializing in radio and television; and Jane Tiffany Wagner, NBC director of education.

newsletters, and handbooks on various aspects of broadcasting. In addition IBS represents the stations collectively to advertisers, publishers, and government agencies such as the Federal Communications Commission.

About three thousand people work on the student staffs of IBS stations and several hundred of these enter the commercial radio field each year. Thus these stations provide a training ground for the broadcasting industry.

Building a Recording Library

Among the reasons teachers give for not utilizing radio in their classroom work are: [1] The radio program does not come on the air at the time when I can use it; [2] Programs are not at the proper time of the year to fit my course of study; [3] I cannot pre-hear the program; and [4] assigned out-of-school radio listening might not secure any greater uniformity in its completion than other homework assignments.

Trying to solve these problems and to get greater utilization of audio-aids, Roosevelt school started last year to build up a library of tape recordings of various radio programs. FCC regulations permit this, provided the recordings and transcriptions are not sold as a commercial venture, but are used in the educational program.

There are three FM stations—WNYE-FM [91.5] New York City Board of Education; WBGO-FM [91.1] Board of Education, Newark, New Jersey; and WFUV [90.7] Fordham University—that broadcast full or part time during the school day and are within range of the school radio. Even if the program is used during the school day, a recording on our tape recorder is also made so it can be used in other classes in the future when that unit is studied again. Once the program is off the air, it is difficult to get transcriptions of it for school use in later years. The help given by James MacAndrew, director of radio, New York City Board of Education, in furnishing teaching guides and other information for the radio and tape recording project is especially appreciated.

Making good tape recordings of radio programs means having a good receiver. Our "Educator" has given clear reception and as a result we have made some excellent tape recordings of programs. The past year was an experiment. Four types of programs were made using the WNYE programs

Idea Exchange

IBS Program Study

In the 1949 report on IBS programming released by Howard C. Hansen, program director, Intercollegiate Broadcasting System, and a professor at MacMurray College, Jacksonville, Illinois, the results of the programming survey taken in May, 1949, were announced. It is interesting to note that all of the stations covered in the survey devote the greater part of their broadcasting time to musical programs. This is probably due to the fact that students enjoy listening to the radio while studying and find musical programs the only type that lend themselves to concentration.

The survey showed that IBS stations on the average devote approximately 73 per cent of their broadcasting week to musical programs. This can be compared to the average for all American stations, which is 52 per cent. Breakdown of the various types of musical programs and percentage of total broadcasting week devoted to each, was given

as follows: 46 per cent popular music, 13 per cent semi-classical music, 12 per cent classical music, 1 per cent hot jazz, and 1 per cent folk music. *(III)* the stations covered in the survey broadcast classical music and have available classical libraries with as many as 5,000 selections.

Other types of programs broadcast over IBS stations, whose average broadcast week is 27.80 hours, are: world news, campus news, variety shows, dramas, sports, interviews, quiz shows, discussions, documentaries, and religious programs.

Professor Hansen's report, which has been issued to the 73 associated stations of the Intercollegiate Broadcasting System, is one of the network's services to its members. Among the other services offered by this association of college campus radio stations are: maintenance of transcription and script libraries, engineering research and distribution of technical information, and the publication of bulletins,

Pioneers in Science, E Pluribus Unum, and Tales from the Four Winds, and a series of programs from a commercial station.

The lives of the *Pioneers in Science* are studied in the junior high health and science classes. *E Pluribus Unum* gave a dramatic understanding of the problems faced in the forming of our Constitution. The programs may never be repeated, but the material they presented will be preserved on our tape recordings. These programs form a basic audio library for the science and social studies teachers.

Tales from the Four Winds, a storytelling program for the primary and lower intermediate grades, gave us another opportunity to use our tape recorder. The number of students in the lower elementary grades has been growing steadily. With one radio, it was impossible for three or four classes to hear the program simultaneously. Recordings made it possible for each teacher to have the story-telling activity at the time she wanted it.

With little in textbooks or audio-visual material on World War II, the *Secret Missions* program on WOR-Mutual has enabled us to have material in an area that has not reached the printed text. Administrative approval of the project was shown by the increased budget for additional spools of magnetic tape for the 1949-50 school year.

Storage of the spools is not a problem. They are approximately the same size as 8 mm. reels for home movies. There are different cases and cabinets that can be purchased for the 8 mm. reels and adapted to the spools of tape.

Schools, school systems, and county educational departments are building up film and visual aids libraries. Audio-visual administrators should give consideration to and not overlook the possibilities of audio libraries of valuable radio programs. If, after making a recording, the program does not fit the needs of the school, the tape can be erased easily and another program recorded on it. Audio aids are less expensive than visual aids and they can enrich the classroom experience. Programs can be preheard by the teacher. Previewing of films before use is an important phase of the proper utilization of films. With recordings of radio programs, it is also possible for the classroom teacher to know in advance what her students will hear. Building

an audio library of radio programs that meet curricular needs constitutes an important first step in proper utilization of these aids in education.—CHARLES E. BROWN, principal, and HAROLD HAINFELD, audio-visual coordinator, Roosevelt School, Union City, New Jersey.

Seton Hall College

WSOU, "The Voice of Seton Hall College," successfully completed in June one full year of educational broadcasting from the South Orange, New Jersey, campus. The station began its seven-day schedule immediately upon completion of the studios in April, 1948, with a staff composed entirely of students.

With the opening of the broadcasting station, Seton Hall formed a new department with a major field of endeavor in communication arts and since those early months of 1948, the department has been under the supervision of the Reverend Thomas J. Gilbooly, Ph.D.

During the 1948 summer semester, classes were formed in announcing, television, and radio advertising. Since that time, courses have been opened covering Introduction to Radio, Fundamentals of Acting, Journalism, Radio Dramatics, Writing for Radio, Public Relations, and Music for Radio. More courses began this fall.

WSOU's initial distinction was the completion of studios and equipment in a record time of forty-four days. The speed and determination in the construction of the station were carried over to the operation, for in June, 1948, Raymond Lukshis, a student at the school and drama director of the station, was appointed chairman of the Drama Committee of the Catholic Broadcasters Association for their convention held in Washington last year. The WSOU Players gained prominence under his direction by giving what the writer believes to be more "live" radio plays each week than any other independent radio station in the United States.

Because of its non-commercial nature, this type of station may better serve the interests of the students desiring to learn broadcasting. Students conduct every phase involved in the operation of the station. The four licensed engineers are students, as are the heads of all departments. Liberties are grant-

ed on this educational station that would be impossible elsewhere. As a result, the school authorities feel that they are not only offering more practical training to the students but have permitted them to build up a station that will compare with any other. Students experiment in programming and have used some novel ideas which someday may very well come forth as accepted formats. A program that requires no dialogue or explanation, and yet tells a story, is among these experiments.

Being in the vicinity of New York City is another advantage to WSOU's credit. The proximity of the world's radio center continues to be an inspiration to the students working with radio. The four networks have been very cooperative in arranging for interested students to speak to the men in their field of interest. Thus, these students are learning directly from the outstanding men in radio.

The success of a station of this type, however, is measured by the achievement of its personnel in commercial radio. During the short time WSOU has been on the air, seven men have received positions at radio stations in this area and several others have been auditioned for jobs upon their graduation.

The administration of the college is justly proud of the young men who are devoting so much of their time to the operation of the radio station. These men receive no pay for their work and have done a job that will compare with that of any other station. According to a recent survey, there is no other school operating an educational station that is as completely student operated. Every man, from the program director down, is a student at the college. By this means, Seton Hall intends to build a Department of Communication Arts which it is hoped will soon equal or surpass any other in the country.—FRANKLIN S. ALLEN.

Don't Miss This on TV!

AER members who wish to secure some interesting inside information about forces which are struggling for control of television should read "The Television Freeze" by Lawrence P. Lessing, which appears in the November *Fortune*.

Mr. Lessing's article scores all of the participants for their sins of omission

and commission—the FCC, the competing industry groups, and even the Hoover Commission task force which studied the FCC.

Space precludes a complete review of the article. But it takes the radio industry severely to task for its lack of statesmanship and sound engineering and ends with this strong statement: "In its absolute authority over a great natural monopoly, and in the immense impact of its decisions on the national economy, the FCC is comparable in importance only to the Atomic Energy Commission. The FCC must have the same stature and technical ability."

A Positive Program

Each month outstanding radio and television programs are given special promotion by the Southern California Association for Better Radio and Television. During November radio programs selected for special promotion were: *Living—1949* [KFI], *Author Meets Critic* [KECA], *Mr. President* [KECA], *Northwestern Reviewing Stand* [KHJ], *Guy Bates Post* [KFCA], *Radioways to Learning* [KFCA].

Television programs selected for the same period were: *The Magic Lady and Boko* and *Arch Oboler's Comedy Theater*.

As this California organization puts it, "Remember, the air waves belong to you. If you wish them used for good radio and television programs, its up to you to let broadcasters and sponsors know you appreciate and demand good programs."

AER Script Contest for 1950

An opportunity for high school radio script writers to earn recognition and money is offered in the 1950 Scholastic Writing Awards. Students may enter their original radio dramas, radio drama adaptations, and general radio scripts. Rules Booklets explaining the Awards program are free to both teachers and students and may be obtained from Scholastic Writing Awards, 7 East 12th Street, New York 3, N. Y. Cash awards of \$25, \$15, and \$10, and five \$5 fourth prizes, are offered by Audio Devices, Inc., 444 Madison Ave., New York, co-sponsors of the radio classifications in the Awards program.

Scholastic Writing Awards this fall

begin their 26th year, but radio script writing is a recent addition to the program. Radio classifications are offered in cooperation with the Association for Education by Radio. Students are advised to follow standard radio script form and to hold to a maximum length of 3,500 words. Shorter scripts, 200 to 900 words, which can be produced by other school groups, are especially welcome. Additional cash awards also are offered for any script suitable for publication in a booklet of radio scripts which will be published by Audio Devices at the close of the program.



Alpha Epsilon Rho

Dick Lyons, student president of Alpha Epsilon Rho for 1949-50, attended the meetings of the Association for Education by Radio in Chicago, October 18-20. The Association for Education by Radio, being the parent organization of Alpha Epsilon Rho, has made the fraternity's student president a member of its Executive Committee. Lowell Johnson, AEP regional vice-president, represented the national office of Alpha Epsilon Rho at the Chicago Conference. Mr. Lyons and Mr. Johnson report increasing effort on the part of the Association to be more closely identified with the Fraternity, and both delegates express the hope that the Fraternity will do everything in its power to more effectively relate its activities to those of the Association.

Chi, Texas Western College—Chi Chapter announces two new associate members, Durrence Roderick and Carl Wyler, professional radio men in El Paso. The new associates were installed during an Honors Banquet co-sponsored with Alpha Phi Gamma, journalism honorary on the TWC campus.

Fall activities for Chi started off with a tour of a Mexican radio station [the Manager's daughter is attending radio classes at Texas Western and crosses the International Border twice a day in going to and from school].

Neal Richards, of Omicron Chapter, Brigham Young University, has transferred to Texas Western and now is an active member of Chi. Chi also modestly reports that Texas Western's football team defeated the teams of Upsilon [Arizona] and Omicron [Brigham Young].

Upsilon, University of Arizona—Upsilon continues to bolster its treasury by preparing and transcribing spot announcements for a local transfer company in Tucson. One of the writers for this effort has already joined the writing staff of Edgar Bergen. Other Upsilon members are busy at local Tucson stations and throughout Arizona, doing announcing, play-by-play sports, and writing. Plans for the year center around a dramatic series based on well-known short stories, with a possible series on the history of radio, its shortcomings and potentialities. Upsilon

reports one word on the Texas Western-Arizona football game.

New Alpha Epsilon Rho Officers:

Alpha:
Frances Smith, *president*
Barbara Schoenfeldt, *vice-president*
Barbara Rau, *secretary*
Peggy Patterson, *treasurer*
Beta:
Dick Lyons, *president*
Charles Marx, *vice-president*
Barbara Ritchie, *secretary*
Jack Christie, *treasurer*
Delta:
Hal Greenberg, *president*
Martha Lyon, *vice-president*
Ron Gilbert, *secretary-treasurer*
Epsilon:
Jette Papier, *president*
Gene McPherson, *vice-president*
Jackie Stewart, *secretary*
Harriet Walter, *treasurer*
Eta:
Mort Grunas, *president*
Bob Gunn, *vice-president*
Nora Mae Carlson, *secretary-treasurer*
Theta:
J. Lister Tomerlin, *president*
Jerald Ziegler, *vice-president*
Caroline Colley, *secretary*
Hope Roach, *treasurer*
Iota:
Paul Drosbay, *president*
Lorraine Peterson, *vice-president*
Harold Collipriest, *secretary*
LaMar Smith, *treasurer*
Lambda:
Bob Willy, *president*
Boyd Humphrey, *vice-president*
Carolyn Widener, *secretary-treasurer*
Nu:
Joseph Saragusa, *president*
Ed Luck, *vice-president*
Ruth Koltun, *secretary*
Patsy Heidt, *treasurer*
Omicron:
Bob Whittaker, *president*
Owen Rich, *vice-president*
Ray Andelin, *secretary-treasurer*
Pi:
Sam Shortleiff, *president*
Martha Brooks, *corresponding secretary*
Sue Ware, *secretary-treasurer*
Rho:
Dick Curran, *president*
Pony Eagle, *vice-president*
Mary Belle Smith, *secretary*
Tau:
Jean Robb, *president*
Gretchen Schumert, *vice-president*
Helen Parks, *secretary-treasurer*
Upsilon:
Patricia Cook, *president*
Hugh Keyes, *vice-president*
Patricia Lawson, *secretary*
Joan Penoyer, *treasurer*
Chi:
Dick Maynard, *president*
Murray Yanger, *vice-president*
Anna Jane Derrick, *secretary*
Nancy Jennings, *treasurer*

Questions concerning Alpha Epsilon Rho should be addressed to Betty Thomas Girding, Executive Secretary, Alpha Epsilon Rho, Station KUOM, University of Minnesota, Minneapolis 14.

—Rinehart Radio and Television Texts cover the field

Radio and Television Acting

by Edwin Duerr

Written by a man thoroughly conversant with both academic and commercial radio and television, **RADIO AND TELEVISION ACTING** is the only practical and professional book in its field. The text is oriented towards radio and television acting and presents a study of dramatic technique and principles as well as the work of the director, producer and script-writer. Suited for basic acting and production courses, **RADIO AND TELEVISION ACTING** will also be found useful to the professional actor.

Edwin Duerr is radio and television supervisor of Young and Rubicam and producer-director of **THE ALDRICH FAMILY**. He has previously been Director of the University of California Little Theatre and Assistant Professor of Theatre in the Graduate School, Western Reserve University. Mr. Duerr knows radio and television in all its aspects. *To be published in Jan. prob. 512 pp. \$5.00.*

Radio and Television Writing

by Max Wylie

This new edition of a very successful book incorporates many changes in order to bring it up-to-date. The considerable amount of exercise material, the many sample scripts illustrating all aspects of radio and television writing, its personal, readable style serve to make it an excellent basic text for radio and television writing courses. Thorough attention is given to such forms as mysteries, serials, news writing, comedy, documentaries, commercial copy, writing for the classroom, adaptation, and the developing problems of television.

Max Wylie has written extensively in the field; many of the chapters have been contributed by the top radio and television talent in the country. This practical, understandable text should be of great use to the embryo writer. *To be published in Jan. prob. 640 pp. \$4.50.*

- Fundamentals of Writing for Radio** by Rome Cowgill, 301 pp. \$3.50
Radio Drama in Action: 25 Plays of a Changing World edited by E. Barnouw, 397 pp. \$2.25
Theatre Guild on the Air by H. William Fitelson, 430 pp. \$3.00
The Radio Announcer's Handbook by Ben Graf Henneke, 320 pp. \$4.00
Radio Drama Production; a handbook by Krulevitch and Krulevitch, 330 pp. \$3.00
Broadcasting Music by Ernest LaPrade, 236 pp. \$2.50
Teaching Through Radio by William B. Levenson, 474 pp. \$3.50

Rinehart & Co. 232 madison ave. new york, 16—